INTERRUPTING A CAMP-CHAIR TETE-A-TETE



The camera man evidently caught this group of celebrities when they weren't expecting it. They are, reading from left to right, Claude Gillingwater, Claire Windsor, Director Marshall Nellan and Richard Dix. They were resting between scenes in the making of "Fools First"

### THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

"A. B. C." writes - "I asked Mr. classes, I have yet to meet an element Patterson, our Congressman, to look up concerning having scenarios copyrighted.

"Mr. Patterson most kindly inclosed and the Wildes of this world. Superof a letter signed Thorvald Sol-

erg. Register of Copyrights. While this letter states that scenarios

While this letter states that scenarios cannot be copyrighted, the last paragraph suggests (I'll just copy it off for you):

"So far as any practical legal advantage can come from depositing and registering a scenario for a motion picture that can be easily accomplished by applying to the Bureau of Registration of the American Authors' League, whose readquarters are 2? East Seventeenth headquarters are 22 East Seventeenth street, New York, N. Y. That bureau will accept the manuscript of a photo-play sealed, and will, for a charge of lifty cents (half the statutory copyright fee), give a receipt for it, file it away and put such marks upon it that if it

were wrongfully interfered with it it could be produced in court as evidence in behalf of the author.

"That would be just as good as have it copyrighted, would it not?"

(I am very glad to get this informa-tion for the benefit of the amateur conario writers. I've been after it myself, but it has been slow in coming. Yes, the method of registration mentioned is a safe way to protect your fleas, and is, so far as I have been able to find out, about the only thing that will do it.)

\*M. S. J." writes: "Having been indicted with an attack of that insti-cus disease, Limerick-mania. I bought the EVENING LEDGER for a number of continuous evenings, and once, during an idle moment, I read your column.

"It amazed me. Disgusted, yet, to it dramatically, half-reluctantly usions. I found myself possessed of verse opinions. I consider the whole the letters you print are the worst young women-and yet your own remarks are astonishingly penetrating and show more than a superficial approciation of the good things in pictures.

'Why, then, waste yourself on some mote chance, reach an element worth

"You may have many answers to this uestion. Perhaps you are a young be young!) Perhaps you are trying to clevate the Beatrice Fairfax devotees. who eagerly devour your column.

"If so, try reading Shaw's 'Major Barbara' and see whether you still think it worth while. Perhaps you are possessed of a sense of humor so scintillating that you find ample compensation in the letters you receive. Or perhaps you are merely earning a living—a mundane but unanswerable in its perhaps you're merely earning a living—theoret if you're merely earning a livingtinency: if you're merely earning a liv ing, until you 'arrive' in some higher capacity I think you are taking a great chance of undermining your talent by steeping it in such saccharine sentimentalism. Knut Hamsun, you know, nearcountry, but he never went in for cheap lournalism; he drove cabs and did other nesthetic things.

"I liked your remark about Miss LeGallienne's interpretation of Julie. I thought her acting almost better than Mr. Schildkraut's, masterful though his was. There was something about the monotonous reiteration in her voice that got under one's skin. I wonder why it is that American or English playwrights can never get the depth of emotion that a European can? Eugene O'Neill, perhaps—but even he couldn't have written 'Liliom.'

"I wonder how you liked The Golem." It seemd to me extraordinarily fine—better than almost any picture made in this country, outside of Griffith productions.

"Now that I've written this letter—
wonder why. I've given an unasked opinion on something that's none of my business. As to that, I can only call your attention to Oscar Wilde's remark that only the vulgar talk about their own business—and then only at dinner parties!
"Please don't print this letter—even

if it seems amusing to you, and causes you the great glee that Jay House gets out of the accusatory documents he

(I'm printing your letter in spite of your request, but I'm leaving your name off—sort of a compromise.)
Now let's face this thing. Perhaps I can answer you better if you'll explain just what you mean by "an ele-ment worth while." I'm not an altruist—nothing like it. But I do thoroughly enjoy being a bit helpful to those who don't happen to have had my chances of seeing things in quite so clear a light. And I get ample reward in the letters that come in frequently telling me how the writers have bene-fited by something I have said, and that fited by something I have said, and that a I have given them a new point from which to view pictures and life in general. I got lots of those letters. If

didn't get a salary, those letters and didn't get a salary, those letters and still be reward enough to make is job worth while. And though I've itsed with every conceivable kind of apple—let me say parenthetically that lived in the Salvation Army barin New York and I've also met man, and I've been a man, and I've also been a trendant at Philadelphia Or-

ficially clever penslingers who never did anything of value to any one except themselves—that's about the way I class them. Wilde is absolutely out of consideration, and Shaw's vision has always been so hopelessly warped by the opacity of his stubborn egotism that

he has never seen the actualities of this world. Personally, I'd rather say one really good thing about an efficient soap or a labor-saving dishwasher and then or a labor-saving dishwasher and then die than be remembered for centuries

die than be remembered for centuries for putting scintillating absurdities in the mouths of people who can only quote and can never originate.

As to wasting myself in this job, I'm afraid you don't realize what you are saying. Nobody wastes himself who adds a bit to the brightness or the knowledge of his fellow man, and I'm trying to do that, though I don't always succeed. And, astonishing as it may seem to you, I don't want to "arrive in some higher capacity"—at least not in

one that is higher measured by the Shaw and Wilde standards. I've thought out life for myself, thank you, and I have a fairly keen perception of what I am doing with mine. Most people will take your view—but I've got one unanswerable argument to prove I'm right. When the day comes for me to die, even if it's tomorrow, I can say. "All right, Old Top. Life doesn't owe me one durned cent." Can you say that? Can any of the crowd of diluted Shavians and Wildeans whom you know? I'm afraid you've sought your world in the paie pages of another world in the pale pages of another man's book; I've gone out and hunted mine for myself. And I'm satisfied; perhaps we're both satisfied.

A Shavian will always consider my stuff cheap and entirely lacking merit as you say. But as long as I keep get-ting letters telling me that something I have said has made movies or plays or music or life mean more to some one

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YET, SAYS CONNIE

By CONSTANCE PALMER
Hollywood, Calif.

EVERY one in pictures has been on the qui vive since the starting of picture. Mr. Fairbanks himself feels that it will surpass even "The Three Musketeers," to my mind the most perfect picture from every standpoint that has been put on the screen.

From the size of the sets it promises to surpass Griffith's "Intolerance," until now the criterio for the measurement of production. Towering castle walls, the multi-colored pavilions of the screen that it, the multi-colored pavilions of the screen that it will surpass even "The Three Musketeers," to my mind the most perfect picture from every standpoint that has been put on the screen.

From the size of the sets it promises to surpass Griffith's "Intolerance," until now the criterio for the measurement of production. Towering castle walls, the multi-colored pavilions of the king st throne and sale. He had a crown of flowers on his head, set at a decidedly rakish angle. He had been then she part of Little gratifying that Mr. Hale has been given in the surpass Griffith's "Intolerance," until now the criterio for the measurement of production. Towering castle walls, the multi-colored pavilions of the king st throne and seated beaked that due to the most probably to relieve intenser more ments of the play.

By CONSTANCE PALMER
Hollywood, Calif.

Wildering, so enchanting that the spectified ten-ring circus, combined with the feeling of the timo of the timo of the timo of should and good-ness only knows who else. When the timo of the wall carries of the set of the

Miss Bennett seems to have a grudge against interviewers. She says we appear unexpectedly and rely upon the poor actors and actresses to epigram at a moment's notice. Oh, no, we don't, Miss Bennett. Oh, dear no; you don't know the half of it, dearie. That's why interviewers have their jobs, Miss Bennett. If actors and actresses had enough intelligence left over after they have finished acting, there would be no need of persons who use all their intelligence for writing about players.

Howsomever, she is going to write interview with me. I shall probal submit it as is.

Wallace Beery makes a mean look King, let me tell you. We may exp him to accomplish the maximum of which the blackent possible and the statement of which the blackent possible and the statement of which the blackent possible and the blackent po

TO ROTTER DAM

TO ANTWERP

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